

## [Charles Cole]

[Wk no. 3?] [??] [VA, 800?] [Prair 90 S-211-ADM?] [Pla 27/69?] [Au 1/30/39?]

### FORM A Circumstances of Interview

NAME OF WORKER Frederick W. Kaul ADDRESS Hastings, Nebr

DATE Jan 27th 1939 SUBJECT Folklore "Square Dances"

1. Name and address of informant - Charles Cole Doniphan Nebr Route 1

2. Date and time, of interview

Wednesday .P.M. Jan. 18th

3. Place of interview ;Home of Mrs Harger - 410 West 4th, Hastings Nebr.

4. Name and address of person, if any, who put you in touch with informant: -Mrs. Harger - 410 West 4th St Hastings, Nebr

5. Name and address of person, if any, accompanying you: -None

6. Description of room, house, surroundings, etc. I later visited Mr. Cole's home and found it to be a frame building of 5 rooms, a farm home equipped with electricity. [Furnishings?] were modern and well cared for. [???

### FORM B Personal History of Informant

NAME OF WORKER Frederick W. Kaul ADDRESS Hastings, Nebr

DATE Jan. 27th 1939 SUBJECT Folklore "Square Dances"

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NAME AND ADDRESS OF INFORMANT Mr. [Charles?] Cole, Rt., 1 [Doniphan?], Nebr

1. Ancestry - English descent
2. Place and date of birth - Doniphan, Nebr. June 6th 1890
3. Family - Three children and mother—Wife dead
4. Place lived in, with dates Doniphan 1890 to 1920. Santa Ana Calif 1920 to 1925. Has since resided at Doniphan
5. Education, with dates - Doniphan Public School —9th grade
6. Occupations and accomplishments, with dates - Farming, Stock Feeders, and at present is a Road Contractor.
7. Special skills and interests - Farming and calling for dances
8. Community and religious activities - Member of Odd Fellow lodge, Mason, Woodmen of the World. Is a Protestant.
9. Description of informant: Height 5 ft 9 inches. Weight 202. Dark hair, blue eyes and has a pleasing personality.
10. Other points gained in interview: Possibility of further interviews.

FORM C Text of Interview (Unedited)

NAME OF WORKER Frederick W. Kaul ADDRESS Hastings, Nebr

DATE Jan 27th 1939 SUBJECT Folklore "Square Dances"

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### FEDERAL WRITER's PROJECT

Frederick W. Kaul

Hastings, Nebr

Item No K 2

Week No 3

### CALLS FOR SQUARE DANCES

"My earliest [recollection?] of dancing was when my folks took me along to the numerous "Barn Dances" and I can distinctly remember many nights when I would beg to go home as I was not the least bit interested in them and the planks which served as seats seemed to be [extradordinarly?] hard.

It was not until I joined the Odd Fellow's Lodge in California that I had any desire to participate but since dancing-and particularly square dancing-was the major part of their social entertainment at that time I decided to take some lessons. I can remember with horror the first night I ventured on a public floor. My feet seemed to become clubs and for some reason or other I was always in the wrong place. Months of careful observation and practice-in more remote places-soon dispelled my fears and after a few successful attempts I was really bitten by the dance bug.

It was during my observation period that I became fascinated in the art of calling and I began to listen and learn the different phrases used. Later this turned out to be a profitable lesson as I was soon called upon to manage dances in surrounding towns and to call for the quadrille or square dances.

A few of the most popular calls that I remember are: QUADRILLE [Halimen?] left and a grand parade right and left [alamand?] Promenade till you meet your own First couple

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down center and cast off six Swing at the head and swing at the foot Down canter and cast off four Lady to right and the Gent to the left

2

Swing her once more Down the center and cast off two Lady to the right and Gent go thru Everybody swing Halimen left.

(Repeat until each couple has followed suit) WALTZ QUADRILLE

##### All join hands and circle left Halimen right and left Promenade eight till you get straight First couple down center and then there you divide Lady to the right and gent to the side Don't be bashful and don't be afraid Swing on the corner in a waltz promenade

(Repeat as before)

##### Halimen right and left and a grand promenade Until you meet your own. All four gents out to right of the ring When they get there they balance and swing Always remember the call A right and a left and promenade all

(First 4 men and then 4 ladies)

##### First couple out to the right Birdie in the cage and three hands round

3

Birdie in the cage and five hands round Birdie in the cage and seven hands round Birdie fall out and crow fall in All join hands and circle again Swing `em on the corner like you would on a gate Now your own Halimen Aalimen left

(Repeat) SINGING CALL

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##### Halimen Aalimen left and right and promenade all  
[Alamand?] First lady out to the right Swing that guy with the great big feet Now the one  
that looks so neat Now the one with the little mustache Now go home and swing you your  
hash Halimen Aalimen left [Alamand?]

(Repeat)

##### First couple out to the right Ladies bow and gents go  
under Hold `em tight and swing like thunder Halimen [Allimen?] left and back home

(Repeat)

##### First couple out to right Form a star with a right hand  
round With the left hand back you swing your opposite then your own

(Repeat)

4

First couple round the outside ring A right and left to the couple you [meet?] Side four  
the same Half promenade Promenade right back Two ladies change Change right back  
[Halimen?] [Aalimen?] left and grand parade Alamand Promenade eight till you get straight

(Repeat)

##### Balance and swing First lady out to the right to swing the  
Indian Then the squaw Then the little papoose from Arkansas Halimen [Aalimen?] left

(Repeat)

##### [limen?] [Alimen?] left First couple out to the right of the  
ring Lady round gent and gent don't go Your hands half-two ladies change Change right  
back Swing your opposite then your own Halimen [Alimen?] left.

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(Repeat)

#####

5

Of course each caller has his own wording for these different calls and it does depend a lot on the locality. One will always find a different version of the same performance in each state. That really makes it hard for a person to travel from one state to another and attempt to call a dance.

I still attend dances and also call what few they have nowadays and while I hope the younger generation enjoys themselves with their fantastic goings on I still prefer the old time square dance."